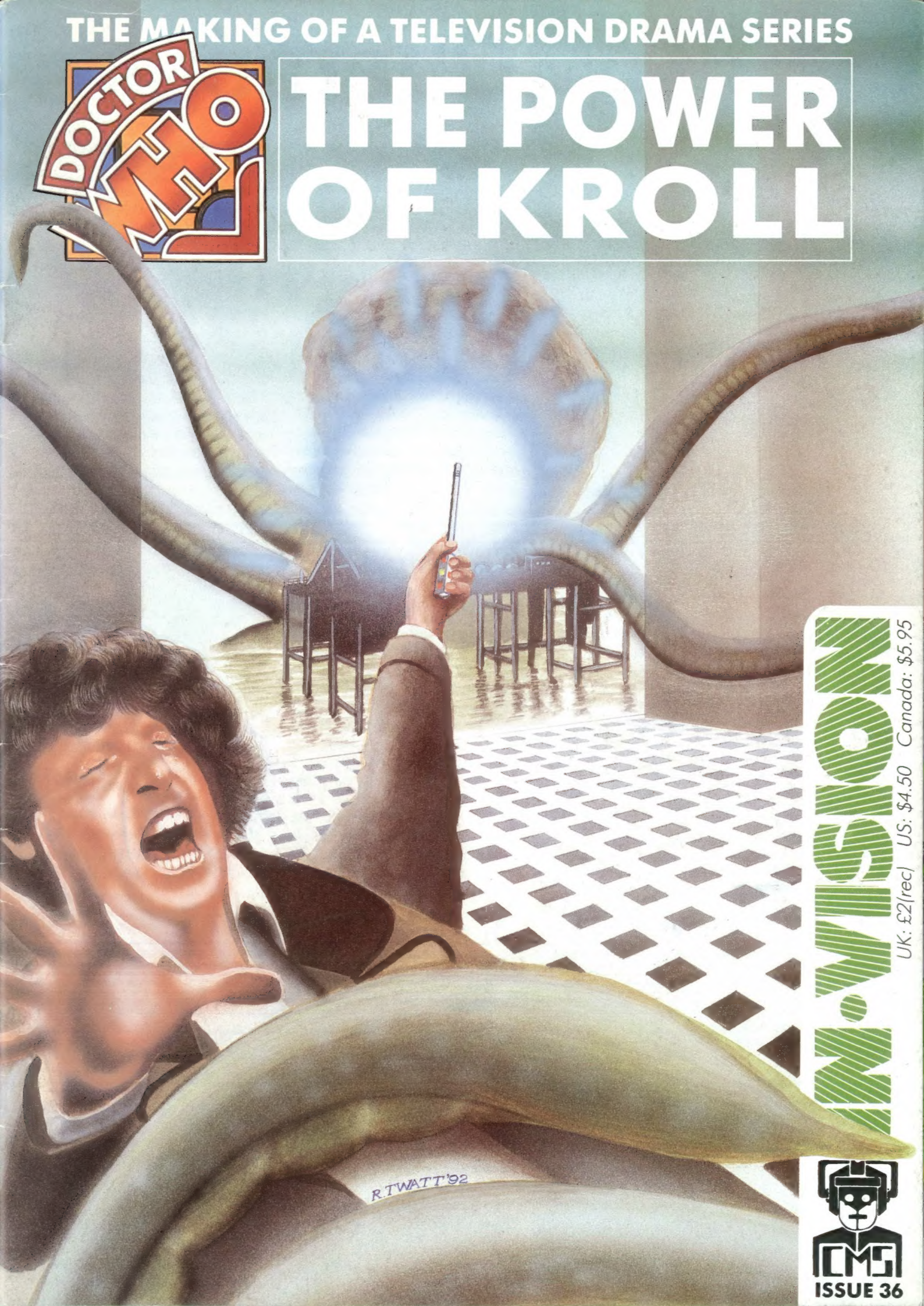
THE MAKING OF A TELEVISION DRAMA SERIES

DOCTOR WHO

THE POWER OF KROLL



VISION

UK: £2(rec) US: $4.50 Canada: $5.95

CMS

ISSUE 36

THE POWER OF KROLL
Serial 5E
Episodes 496 - 499
Season 16
Story 102

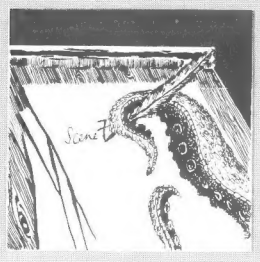
THE POWER OF KROLL saw the last involvement of writer Robert Holmes with Doctor Who for many years (until THE CAVES OF ANDROZANI, screened in March 1984). Whether this was a deliberate move on Holmes' part to distance himself from a series with which he had become so closely identified is unclear - although at the DWAS *PanoptiCon* in 1978 he did tell the audience that KROLL was to be his last script for **Who** for a while.

But Holmes' love of science fiction continued. He contributed four scripts to Blake's Seven - KILLER, GAMBIT, TRAITOR and ORBIT as well as adapting David Wiltshire's novel Child of the Vodyanoi into a four-part series for the BBC entitled The Nightmare Man (directed by Douglas Camfield and shown on BBC1 in 1981). For ITV, Holmes contributed two episodes of **Into the Labyrinth** - SHADRACH and DR JEKYLL AND MRS HYDE as well as the script for the pilot episode of the big-budget series **Airline**.

Away from science fiction, Holmes worked with his old friend and colleague Robert Banks Stewart. He script edited the second series of **Shoestring** in 1980 and supplied three scripts for **Bergerac** between 1983 and 1985.

But back in 1978 the curious parallels between the structure and form of seasons fifteen and sixteen continued with story five. Both UNDERWORLD and THE POWER OF KROLL were effects-intensive, and both were highly experimental in their use. However, while UNDERWORLD was primarily an electronic effects show benefiting from the vast experience of A.J. "Mitch" Mitchell. THE POWER OF KROLL relied more on mechanical effects and suffered from the relative inexperience of some of its key crew members.

The problems stemmed, arguably, from a lack of experience all round. The result was a considerable amount of confusion and some bad decision-making. All this led to a general feeling of dissatisfaction with the end product among both cast and production team.



The lack of cohesion began as early as the ***SCRIPTING*** stage. Anthony Read has

Characters

Thawn

Thawn is analogous to the 18th Century English nobility who farmed Ireland to provide food and goods for home. Employed as Director of the methane processing plant he treats Fenner, Dugeen and Harg more as bondsmen or serfs than as fellow workers.

Even his gift to Harg at the beginning of the story is patronising rather than friendly, and he regards Dugeen's life as something he can give or take away as he sees fit.

As *Lord of the Manor* Thawn believes that he has a God-given right to exploit the Swampies for the greater good of humanity, and he is "not going to be stopped by lily livered sentimentalists wailing about the fate of a few primitive savages."

"The authorities are far too soft, once they start interfering, you can never get rid of them. We'll handle this one by ourselves, and in my way. Final: We get rid of the problem once and for all."

Thawn isn't evil; he just follows the consequences of his beliefs through to the end.

Fenner

Stuck in an isolated outpost with nothing to do but watch the automated equipment do its work, Fenner has turned cynical and surly. He resents Thawn's seigneurial rule, and often snarls at the Director's arbitrary decisions.

When he finally rebels at the end of the story it is not because he believes the Swampies deserve better: "I don't particularly like the Swampies, but I can't say I really hate them" he says earlier; but because Thawn is imposing a decision without consultation.

There's a Fenner in every company

"I don't particularly like the Swampies, but I can't say I really hate them"

- someone with a chip on their shoulder because they think they can do better than the boss.

Dugeen

Still young enough to be idealistic, Dugeen espouses concern for the Swampies but does nothing about it. He seems to be mouthing words he has read somewhere.

Dugeen's sudden opposition to Thawn at the end of the story is uncharacteristic; he showed no compunction earlier when Thawn was proposing to wipe the Swampies out. Perhaps he had actually thought through the consequences of somebody's action for the first time.

To judge by his expression when Thawn shoots him, he hadn't thought

"If you fire that rocket, it's not just the monster that will die. You'll destroy a civilisation as old as your own."

through the consequences of his own.

Ranquin

A weak man, Ranquin maintains his power over the Swampies by tradition and deceit. "He's got narrow little eyes" says the Doctor - and a narrow little mind as well.

His hypocrisy is shown by his willingness to cause pain and death but not to watch it. "We are not savages" he claims. "Suffering is unpleasant to witness".

His naivety is shown by his acceptance of indian gifts from Rohm-Dutt. "You are my brother," he says, putting an trusting arm around the man's shoulders, even as the dodgy guns are being unloaded behind him. He deserves everything he gets.

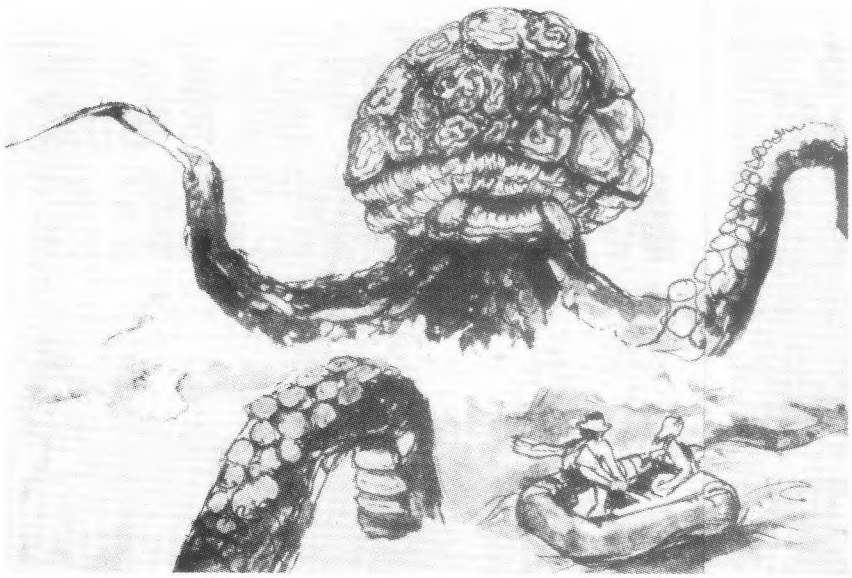
"He who holds the symbol can see the future. The power revealed how the dryfoots would destroy Delta Magna with their fighting, and their greed, and the evil of their great cities. That is why my people came to settle here."

Rohm-Dutt

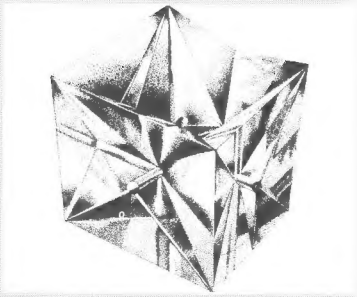
Phlegmatic, untrustworthy, cowardly, disloyal... Rohm-Dutt is the Arthur Daley of the gun-running trade.

He puts on a hard man, Crocodile Dundee, facade: "Technicians don't hunt, they can't use their computers" he snarls dismissively - but in the end he impresses nobody and whinges more than most.

"Thawn, he wanted an excuse to wipe them out . . . I told them the guns were sent by the Sons of Earth. I got a signed receipt too, for Thawn to use to discredit them . . . They're a crank organisation - they support these primitives. They want Thawn's company to pull out." □



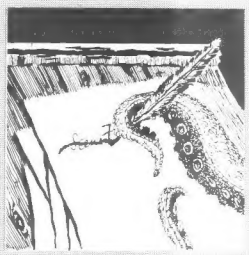
Tony Harding's original design sketch for Kroll



commissioned Robert Holmes to write two four-part stories right at the very beginning of the season. Holmes' reputation for **Who** writing was such that there was never any question that his material would not be accepted, merely what type of story he would ultimately submit.

His first completed story, THE RIBOS OPERATION, had been typical of Holmes' writing. It was written almost without interference from the script editor. Even the umbrella theme of the Key to Time had not been an element in the creative process, most of the references being added later by Anthony Read.

But THE POWER OF KROLL was very different. Here ***SCRIPT EDITOR*** Anthony Read did give Holmes an outline of what he wanted. What he wanted was "the biggest monster ever" in **Doctor Who**. The dictate from Read was that the story should not be saturated with Holmes' usual undercurrents of wit and humour. What he wanted was a tense adventure designed to thrill, not to amuse.



These restrictions did not sit well with Robert Holmes. He later confirmed, to convention audiences, that THE POWER OF KROLL had been his least favourite of all his **Doctor Who** scripts. Partly this was because of the imposed constraints, but mainly it was because, from his vantage point as a former script editor, he could see the potential pitfalls of doing a story that would have to be so heavily reliant on technically achieving "the biggest monster ever."

Seeking inspiration, Holmes turned, as always, back to the classics. Undeniably, as far as the cinemas was concerned, the biggest and most celebrated monster ever had been Williams O'Brien's King Kong. On a suggestion from Holmes, Terrance Dicks had already adapted part of *King Kong* for **Doctor Who** in Tom Baker's debut story ROBOT. But where ROBOT had adapted the end segments - the giant King Kong terrorising New York city - Holmes pondered using the movie's earlier jungle settings as a basis for his colonial-modified storyline for KROLL.

The gun-running activities of Rohm-Dutt were Holmes' own. But while he wanted Dutt to come over as a sympathetic if roguish anti-hero (like

ANDREW MARTIN assesses THE POWER OF KROLL and tries to decide if it was a ground-breaking, ambitious production or just a

Damp Squid

Garron from RIBOS), Read had other ideas. He preferred a hard-nosed, straightforward terrorist villain. Neither writer has ever made it clear why the decision was made, or by whom, to give the settings such an obviously Irish background (for *Sons of Earth*, read *Sons of Erin*, for example). A move made more more obvious by Dutt's Irish accent.

Holmes worked on the four scripts during March 1978, completing them by mid spring. One notable element built into the storyline was the cliffhanger where, for once, it is not the Doctor or his companion under threat. The climax of part two, where Harg is pulled into the pipeline by Kroll, was a lift from **Quatermass II**. Its realisation on screen was one of the few moments from this story which Holmes liked.

The working title of these scripts was HORROR OF THE SWAMP and the full package was approved by Anthony Read by the end of April.

As far as Doctor Who was concerned, getting a finished set of scripts in so early was a big bonus, enabling producer Graham Williams and his production unit manager John Nathan Turner to cost out the production before the *previous* story (THE ANDROIDS OF TARA) had been accounted. As a partial result of this, KROLL was accorded a fairly substantial budget to pay for a lengthy filming schedule which included night shooting, all the effects work and (if all went according to plan) a big-name cast.

Once again Graham Williams decided to balance experience with newer talent - in this case the ***DIRECTOR***. Williams chose Canadian-born Norman Stewart, who had made his directing debut on UNDERWORLD a year previously. Having dealt with the effects overheads on that story, Williams was confident he could handle the demands of THE POWER OF KROLL, as the story had been retitled by September when rehearsals started. Stewart had unofficially joined as director long before he needed to so as to have plenty of planning time. One thing he wanted to sort out early was the casting of the story.

With the budget he had been allotted, Norman Stewart could consider quite a line-up of top-rank actors, as his initial shortlist showed.

Robert Holmes's second script for the sixteenth season has never had a good press. Indeed it must be said that it is something of a disappointment, given some of the excellent stories he had been responsible for, both as a writer, and indirectly as an influential script editor throughout Philip Hinchcliffe's tenure as producer. However, despite its poor reputation, a longer, more leisurely look reveals a some depth beneath an apparently simplistic story about strange green men versus soulless technocrats.

The chief problem of the story is that there is nothing really new here. While Robert Holmes is famous (or notorious, depending on your viewpoint), for reusing his own ideas, this time he seems just to be regurgitating a lot of cliche **Doctor Who** motifs. We have seen many times before primitive savages who once had a great culture and were wiped out and/or kicked around by the contemptuous *civilised* incomers. These things do not necessarily make a bad story, but what makes the difference is the window dressing, the subplots, the interesting characters, the sparkling dialogue... Trouble is, they don't materialise, or when they do they're tired, glib, second rate. Although there are amusing moments, it seems like Holmes has written himself out, and it is probably as well he took a long rest from the series before writing for it again. Still, you start to wonder whether he did realise what he was doing when he slips in lines like "any secondary plotting would have been irrelevant" (referring to a radar track).

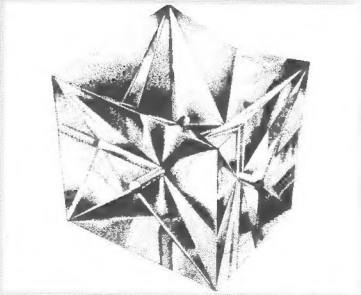
Once you start looking for them, the Holmesian inreferences are there as usual. The end of part one, involving Romana's sacrifice to Kroll while the Swampies beat drums and dance ritually outside a walled enclosure is lifted from *King Kong*, while the scenes of people being dragged into pipelines are reminiscent of the flavour of Holmes' beloved "Quatermass": Kroll itself harks back to the Nestene creature in SPEARHEAD FROM SPACE(itself a **Quatermass** rip-off/tribute) even down to similar sound effects.

The chief allegory of the story is that the Swampies are like native Americans, moved bodily to the 'reservation' of the moon Delta Three from their homeworld Delta Magna, and even then threatened with eviction or destruction when a new economic necessity preoccupies the human colonists. An alternative reading of this *message* is a reference to Ireland, but the similarities to that example of colonialism are not so strong. Only Rohm-Dutt's vaguely Irish accent, and the naming of the Delta Magnan group which supports the Swampies' rights as The Sons of Earth (cf. the Sons of Erin) touch on this analogy, while the North American experience has a far stronger influence. Perhaps we are meant to take the fusion of elements from two examples of colonialism as a broader indictment of colonialism per se rather than a specific political message.

It's interesting that Rohm-Dutt mentions that there are no women working at the refinery, as there are none at all in this story other than Romana, and we are left to wonder if there is such thing as a female Swampie. Perhaps if they are dressed similarly to their menfolk it is as well (for the sake of Doctor Who's continued early-evening time-slot if nothing else) that they are, if they do exist, kept indoors. Yet it is perplexing, if not unusual that Holmes' protestations for the rights of man are kept very literal in such a way.

Some of the cliched aspects of the plot do work quite effectively, for example the mystery of what is lurking beneath the swamp, but unfortunately this is resolved too early on when Kroll rises from the waters midway through episode two, in a wasted sequence which deserved to be an episode ending. The corridors of the refinery offer ample opportunity for suspenseful sequences, but apart from the fact that they are overlit, too little is done with them. The sequence when Harg is dragged into the pipeline is well enough done, but it is not exactly milked for effect, and the identical fate of Ranquin is as unremarkable. There is no ironic effect, the only message being that a green man is as likely to be chomped by a huge octopus as a white one. Kroll may be all-wise and all-seeing, but he doesn't mind what he has for lunch.

Technically the story is interesting in a number of aspects. Unusually there was only one electronic studio session of three days allo-



Principle star was to be film actor George Baker as the refinery head Thawn, while accomplished character actor Gary Watson would play the chief Swampie Ranquin. Welsh actor Glyn Owen was always down to play Rohm-Dutt, but as go-between Varlik, Stewart wanted Tom Chadbon. For the sympathetic role of the young technician Dugeen, Martin Jarvis was approached, and Alan Browning was expected to play the rig engineer Fenner.

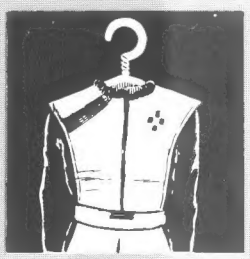
After expressing an initial interest in the show however, many of these actors proved to be unavailable, possibly because of the long gap between the initial approach and the actual contracts being drawn-up. This was to be a major problem - with two clear months passing between offers of roles and issuing of actual contracts.

The big loss was George Baker. When he dropped out, Stewart looked around for a character actor of similar rank (price) to play Thawn. One of those to receive a sample script was Philip Madoc, who liked the part and told his agent to accept the role. But another actor to receive a script at about the same time was Neil McCarthy, to whom Stewart chose to give the role. Nothing further was communicated to Madoc's agent.

Then, just a fortnight before filming was due to begin, Alan Browning fell ill and had to be replaced.

Remembering Philip Madoc, Norman Stewart got in touch with his agent and asked if he would accept the role of Fenner. Having forgotten the names of all the characters, Madoc accepted - still expecting to play the main villain. It was something of a shock to him when he turned up for rehearsals only to discover that he was actually playing the rather less important role of Fenner.

Some of the other cast changes were easier to reconcile. When Martin Jarvis dropped out, someone remembered that John Leeson had been contracted for the whole year. Since he was not needed to join K-9 and was being paid to play a part in the story anyway it made good sense to give him another role. Leeson happily accepted the role and agreed that he would play it without wearing his glasses.



Colin Lavers was appointed as ***COSTUME*** designer for the story. This was the first of his many, and influential, contributions to **Doctor Who**. He had five tasks on KROLL: the regular

cast; Rohm-Dutt; a fake Kroll outfit, the rig technicians; and the Swampies. The responsibility for the Swampies he shared with the Make-Up department. The main consideration was that the costumes had to be as waterproof as possible, as least as far as the leggings were concerned. Even in dry weather the marsh conditions chosen would be wet and soggy under foot.

Both Tom Baker and Mary Tamm wore costumes with high rubber boots. In the Doctor's case it was considered unwise for him to wear his burgundy velvet coat, so he reverted to the old grey tweed version last seen in THE SUN MAKERS. Knowing that location filming was due to take place in Suffolk, Colin Lavers (as a joke) added a set of flying duck brooches to the coat's collar. They were based on Vernon Ward's wildlife paintings from the region. Baker, however, liked the addition and insisted on wearing them throughout.

Rohm-Dutt's outfit was an amalgam of traditional *white hunter* attire: khaki camouflage jacket and trousers , leather boots and panama hat. The two cartridge belts slung over each shoulder were added to emphasis his trade as a gun-runner.

The most futuristic costumes were those for the technicians. In the script (and on screen) the Doctor refers to the rig as having a crew of six. But (apart from Mensch) only four are ever seen. This may mean that costumes for extras were cut back - including one for a non-speaking rigger.

All four rig outfits were the same in cut and design. The only distinguishing marks were the gold flashes worn by each man. All of them sported a diamond company logo made up of four squares in the position of the left lapel. Fenner had three gold stripes along his right shoulder, while Thawn had four stripes.

The Swampies all wore tribal loin cloths, sashes and various arm and leg bands. Because of the risks of running barefoot on location, they also wore leather Roman-type sandals (from stock) to protect their feet.

Ranquin's costume was more ornate and sported additional sashes and jewellery.

To try to make the Swampies appear more alien, Colin Lavers designed very high-fitting loin cloths. This was an attempt to try to give the illusion that the Swampies' legs were longer than a human's - a logical adaption reasoned Lavers for a species living in the swampland of the third moon of Delta Magna.

cated, as there was a great deal of location filming, including some very costly night work. However one bit of marsh looks very much like another, and although that works to the benefit of shooting schedules, there is very little sense of relative location between the Swampy settlement and the refinery. The only interior scene as such in the settlement is in the chamber where the Doctor, Romana and Rohm-Dutt are condemned to be stretched to death, and while the Doctor can enthuse about the early Samoan influences in the bland daub and wattle walls we can only remark on how well they reflect the blandness of the Swampies. The interior for exterior setting of Romana's sacrifice is only as satisfying as any int./ext. scene can be in high resolution, full colour, that is, it's just as well the scenes are at night. As mentioned before the refinery sets are under-used and too well lit to be atmospheric, but their primary coloured piping, reminiscent of the legoland sets of THE PIRATE PLANET, adds a hint of muted excitement that is missing otherwise.

Sadly costume design is one of the weakest elements in this tale, with Colin Lavers' debut consisting only of rather dull uniforms for the refinery staff, loincloths for the Swampies (in a story which must rate as the **Doctor Who** with the highest quotient of naked flesh ever), plus the admittedly rare privilege of producing a slightly modified look for the Doctor. His new coat is similar to the grey tweedy one introduced in THE ANDROID INVASION and worn intermittently since then, but substituting modest piping around the cuffs and collar rather than the previous dark facings. An innovation was the afterthought of three Hilda Ogden-esque ducks as a lapel badge, appropriate for this watery story as the later palette and paint tubes were for CITY OF DEATH. To go with the new coat were a pair of black and brown large checked trousers, reminiscent of Patrick Troughton's original garb. For this story only the Doctor wore long green waders, worn up or folded down as the occasion required. Make-up is largely confined to painting actors indelible green, while visual effects range from exploding guns to various bits and sizes of cephalopod, to a model refinery in a resolutely placid studio tank.

Norman Stewart's second outing as director on the series, after a long distinguished career as a Production Assistant (Production Manager, in current jargon),

was a workmanlike effort, hampered as with UNDERWORLD by severe technical problems to overcome - in this case a gigantic squid as guest monster. While Kroll is never really frightening, it is to Stewart's credit as director, as much as to that of the visual effects team, that it is never laughable or noticeably bad. The scenes involving split screen are a bit painful, but considering the technical achievement for such a low budget show it demands some plaudit that they are there.

As ever with a effects-heavy story, there is bound to be some neglect of aesthetic considerations, and the actors are all rather muted. Neil McCarthy, previously well cast as the brain washed convict Barnham in THE MIND OF EVIL is rather less convincing as rampant industrialist cum research director Thawn, and it is difficult to remember any sequences where he really shines.

Tragically also the usually excellent Philip Madoc, who is obviously desperately looking for something to get his teeth into, is wasted as Fenner. John Leeson seems to be there just to get him up off his hands and knees from rehearsing as K9, while it is easy to forget that Grahame Mallard as curly headed Harg is there at all.

None of the refinery staff has much going for them, but then perhaps that's what long shifts on a gas rig does to you. John Abineri, like Philip Madoc, is a veteran of several past **Doctor Who** stories, but does nothing to enhance his reputation here. His acolytes Varlik and Skart are nobodies. The most typical Holmes character in the whole affair is the grizzled gun-runner Rohm-Dutt, but even Glyn Owen, normally a sure thing for a ripe and juicy performance is running on underdrive.

As might be expected, magic moments are thin on the ground, and for me the one shot that is anything like memorable is of Thawn, looking out a window in the refinery at a rainstorm on the swamp: it has nothing to do with the plot, but has an all-too-rare atmospheric quality. Two bits of Doctor-dialogue stand out, the obligatory ego-joke:

DOCTOR: Well, you'd better introduce me.

ROMANA: As what?

DOCTOR: Oh I don't know, a wise and wonderful person who wants to help, don't exaggerate.

It's delivered deadpan, which somehow only conspires to accentuate the suspicion that Baker believes it. There is also the exchange:

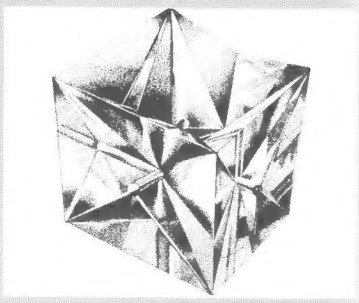
RANQUIN: Kroll is all-wise, all seeing...

DOCTOR: ...All baloney.

The main contender for most outrageously bizarre moment of the story is of course the Doctor shattering the round window in the torture with a high-pitched and suspiciously radiophonic screech.

So, ultimately, what do we have? A lot of water, some green men, a large squid which provides enough methane to power a planet (would you want your world's energy supply dependent on aquatic farts?), a squid which turns out to contain the fifth segment of the Key to Time, just when you'd forgotten all about it. This essentially is the trouble with THE POWER OF KROLL, and it is not unique in this season in this aspect: the continuing plot that is supposed to provide a rationale for the adventures, rather than have the Doctor wandering aimlessly, turns out to be an over-supportive crutch that seems to take away the will to have a self-sufficient story.

Ultimately then, all we had was the hope that one day Robert Holmes would write for the series again, and that he will be somewhat more inspired. Perhaps he will use some of the elements touched on in this story, as he has recycled himself before: a planet, colonised by humans, exploiting the natural resources of a neighbouring world... A ruthless capitalist... Gun runners..? □



Another newcomer to **Who** was ***MAKE-UP*** designer Kezia Dewinne. Her main job was to complete the alien appearance of the Swampies. Continuing the theme of blending the Swampies into their marshland environment, each tribesman wore a head-dress made to look like a weave of rushes and beading. The other camouflage element was to paint them all green.

This decision proved to be a minor disaster for the team during the first few days of location filming. The highly iridescent green make-up was chosen for its ease of application, its water-resistant qualities and its vivid effect under the camera lighting. It was a product manufactured in Germany and a large batch was imported specially for the production.

What was overlooked, however were the instructions about how to remove the make-up afterwards. This could only be done with a special solvent (similar to *Swarfega*), and nobody thought to order any of this . . .

LOCATION filming (see *The Tides of Marsh* starting on page 8) was completed on Friday 29th September. This left a week clear for rehearsals for the one studio block beginning on Monday 9th October.

The price of a fortnight's location filming was the loss of one ***STUDIO SESSION***. However, since so much was on film. a three day recording block in studio TC6 was all that was needed to complete the story.

There were several special insert shots to be recorded. It was impractical (and impossible) to do rain in the studio. So for the scene where the Doctor hits a high note and shatters the glass window, the window itself was a model in a different area. A simple shower head fed the rain on cue.

ChromaKey inlays of rain footage accomplished other shots were downpours needed to be

The Tides of Marsh

THE POWER OF KROLL was allotted a relatively big budget for its location filming in East Anglia.

IN-VISION investigated the two weeks the DOCTOR WHO team spent on location round the river Alde in Suffolk, and discovered the dangers of going green.

seen - notably the view from the rig window in part three. Otherwise storms were achieved on set by flashing blue lights off camera to simulate lightning.

This studio session marked John Nathan Turner's first time as producer of **Doctor Who**. Graham Williams was taken ill and was persuaded to take four days leave. Acting as deputy, John Nathan Turner had to deal with a host of production problems, many of which were still unresolved by the time Williams returned. Despite this, Nathan Turner told **IN-VISION** that he enjoyed the chance to deputise: "That was an unusual experience."

There were only three primary ***SETS***: a reconstruction of part of the stockade; a Swampie hut interior - complete with rack; and the rig control room and entry bay. There were several smaller sets (like the rocket silo) but these were mostly flats that could be rejigged and redressed between recording days.

The sturdiest set was the wall-mounted effects pipeline which was required not only to explode on cue, admitting a cable-operated Kroll tentacle, but also to support the weight of actor Grahame Mallard (Harg) as he gets dragged inside.

Much of this scene was performed backwards and recorded on to video disc - it is easier to uncurl from a wire-sprung tentacle than to wrap yourself up in it convincingly. The scene was then replayed backwards and recorded on to tape.

The split-screen filming to achieve the ***KROLL*** monster was what organised fandom were most disappointed with in the production. Although fully-qualified, film cameraman Martin Pathmore was unfamiliar with the techniques of effects photography. Seeking information about split-screen filming from more experienced colleagues he was advised to fit a hard matte into the camera lens. Unfortunately the advice came from someone who was not fully aware of what the production team was trying to achieve. The hard matte was a semi-circular plate which effectively blocked off half the film, so that it could be wound back and used again - this time exposing the other half and protecting the already-exposed section.

This technique was common practice for split-screen work and had proved effective for doing shots of doubles. In THE ENEMY OF THE WORLD, for example, the technique was employed in part six where the Doctor (played by Patrick Troughton) finally meets Salamander (played by Patrick Troughton).

The problem with this practice was its unsuitability for matching two separate film sources with different backgrounds. The joining line between the two films always appeared as a solid straight line, impossible to disguise at the time KROLL was made.

So although THE POWER OF KROLL was accorded the luxury of shooting both its location and model scenes on 35mm film (very expensive), it was rather wasted as the final merged picture footage looked unconvincing on screen.

Tony Harding, the Visual Effects Designer, took most of the blame (somewhat unfairly) in the eyes of the fans. His view was that a much better solution would have been to shoot both the location and model footage full-frame and then let the Electronic Effects Designer build up a composite image when transferring the filmed work to videotape. At the same time he could add an electronic soft wipe if necessary to mask any join-line. He told *Fendahl* magazine in 1980: " We filmed the live action with the Swampies running about in the foreground, and then filmed the monster at our model stage. Unfortunately the dividing line between the two pictures was too hard and it gave the game away. We could have hidden the line with a different technique, but it was out of our control."

The Kroll model work was all shot at Bray Studios on 19th and 20th October 1978. The biggest model was a wire-framed, latex-covered creation some four feet in length. it was mounted on a pedestal through which ran tubes connected to air bellows that flexed the mouth opening. The tentacles were all supported on thin, pupeteer wires.

Visual Effects Designer Tony Harding: "Kroll was basically fibreglass and latex. Inside him was a series of rods, levers and cables, and was operated from behind by three or four different people. All the levers operated different functions.

"The palps on the front were attached to an airline to make them expand and contract. Water

was pumped through the mouth-parts to give the drooling, slavering effect.

"Regarding his size: Kroll was about twelve feet from tentacle-tip to tentacle-tip. The central dome was about two foot six in diameter.

Because of ***CUTS*** when the programme was edited together, one of Colin Lavers' most impressive costumes was the one least seen. In part one the audience is meant to believe that Romana is being threatened by the Kroll monster. Lavers designed a heavy-duty robed costume with a head-piece similar in shape to Tony Harding's design sketch for Kroll.

But Mary Tamm complained so much about all the screaming she was required to do for this cliffhanger that much of the recorded footage was dropped during editing.

Speaking later about the story, Mary Tamm lists it as her least favourite, and cites it as the moment she made up her mind to leave **Doctor Who** at the end of her year's contract.

The other model designed and built by ***VISUAL EFFECTS*** was the refinery rig. This was filmed in the water tank at Bray. The trickiest shot of all to film was the sequence of Kroll rising from the water to attack the rig. This involved mounting Kroll, plinth and all, on to a see-saw mechanism so that he could be lowered into and raised from the water.

Submerging the prop was no easy matter due to the natural tendency for rubber to float.

The rig model, mostly built with metal components so that it could support the weight of the Kroll prop, also featured a small working light in one window (used to show Mensch's signal to the other Swampies in part one).

The model also had lightning rods which could be raised as the storms struck.

Tony Harding's verdict on his model: "The refinery was a four-foot model, but due to poor tank facilities, it was filmed at the wrong angle. We did not get the best value from that particular model. I must confess I was very disappointed

The two weeks of location filming for THE POWER OF KROLL began on Monday 18th September 1978. The film unit assembled at pre-designated spots around the river Alde in Suffolk. Base camp for the two weeks was the *Milton Grange Hotel* in Woodbridge, although for much of the time equipment was also stored at *The Maltings*, a large private house-cum-pub at Snape.

A boat landing platform at the rear of *The Maltings* would be converted into a section of the gas rig for those scenes that had to place outdoors. These included the Doctor's final confrontation with Kroll and his acquisition of the fifth segment of the Key to Time. Specially

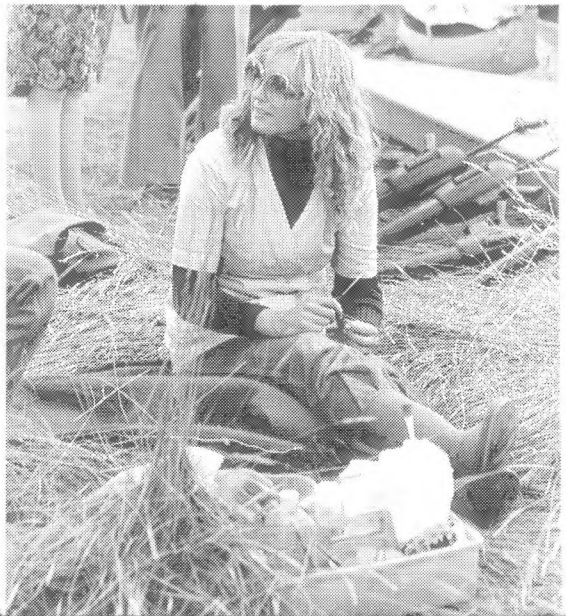
prefabricated metal sections were assembled and hung along a framework of scaffolding before filming began on the Wednesday morning. While the construction got underway, the rest of the unit ventured upriver to an area known as The Wetlands. Here they shot their first scenes - the arrival and departure of the TARDIS.

The TARDIS scenes proved tricky to shoot. The marshes are tidal and that first week high tide was around 4:30 in the afternoon. Normally the tide did not come in as far as the location chosen by the PA for filming. But in 1978 the autumn high tides were unusually early. As a result very little time was available for the crew to move the police box prop out into the reeds, film the relevant sequences, then move it back again before the tide came in.

Another problem was lighting. The weather throughout the fortnight was changeable - bright sunshine most of the time alternated with cloudy skies and heavy rain. Arc lamps could normally help to balance out these changes in the light, but Norman Stewart wanted to film the TARDIS as a high shot, so the camera had to be a long way back - too far back for lighting to make any difference. So to cover up any changes in the light, the picture was deliberately over-exposed by opening the lens aperture of the camera for the actual moments of materialisation and dematerialisation so that the there was a slight flaring effect.

Visual Effects Designer Tony Harding remembered both the tide and the weather: "At the beginning of a sequence we would be on dry land, and at the end up to our necks in water. Because of this there were great problems with continuity. And it just so happened that we chose the few days of the year when the whole area was affected by the spring tides, and the tides came up twenty or thirty feet further than it normally would have done.

"We did have some luck. For a week we had nothing but brilliant sunshine, and we had to film a sequence in a storm. The skies opened, and it poured. Our rain simulation equipment was hardly needed."



The second day's filming was at Iken Cliff. The chase through the swamp, the death of Rohm-Dutt, and the effects shots of the vanishing marsh grass were all done that day. Making clumps of reeds and grass vanish quickly used an old technique - fake reeds were attached to wires pulled through concealed tubes, and chunks of earth were piled on to ramps fitted with pull-away trap doors.

This was the first day that the Swampies were required to appear in full make-up. Filming went ahead with no problems, but when the unit broke for the day it was found that ordinary washing detergents would not remove the green dye. Everything in the Make-Up department's manifest was tried, but with little or no success. Terry Walsh remembers the Make-Up assistants even using Ajax to try to shift it - at 2:30 in the morning.

Most of the Swampie actors and extras got little sleep that night, and were still in full make-up.

John Abineri, who played the chief Swampie Ranquin, told fanzine *Shada* in 1980: "It was not fun at all being plastered in all that green stuff. As it was all set in the water it had to be water resistant and only came off with *Swarfega*, which took hours."

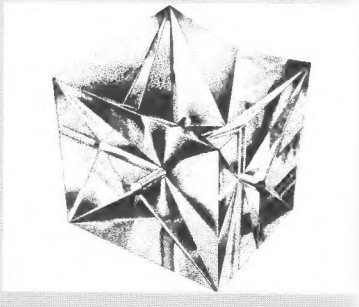
The next day (Wednesday) most of them were not required. The schedule was to shoot the scenes on the specially-built rig platform.

An order for Swarfega had been phoned to the BBC, but as an interim measure the PA managed to organise a visit to a nearby US Airforce base. The Americans were able to provide sufficient industrial-strength solvents to clean up the actors. John Abineri told *TV Zone*: "Six half-naked green Swampies were piled into a truck and we were driven to this American airbase. We walked through the gym towards the showers, passing these huge black airmen, boxing and knocking the s**t out of each other! They soon stopped when they saw us and in the showers we all got very camp, washing each others' backs in front of these huge American airmen!"

But even with these and the Swarfega, the make-up proved stubborn. Frank Jarvis (who played the Swampie Skart) recalls still having a green tinge to his skin weeks later - much to the consternation of his neighbours and local supermarket check-out girls.

The rig day was a long one. Much of the time was spent coordinating the Kroll body and tentacle effects. The body sections were simply sheets covered in latex and painted There were various tentacles. For background shots long, hollow-tubed tentacle props were made that could be twitched on cue by pulling attached wires. For close-ups, where more precise movements were needed, the tentacles were glove-puppets operated by effects assistants.

Thursday 21st was Lake



about the whole sequence."

Apart from the models, Tony Harding was also responsible for the full-sized tentacles used in the studio and on location with the live actors.

Harding recalled: "We used several methods of operating the full-sized tentacles. Mainly they were operated on lines and rods, and swung and bumped round by us. They were about fifteen to twenty feet long and consisted of coiled wire in a foam and latex outer skin. They were dressed to look muddy and slimey. As you can imagine after dragging them around in the swamps they became awfully heavy and difficult to control."

Also needed on location was an exploding gas-gun. This too was Tony Harding's responsibility. Another 'stock' effect was the blood which gushes from Thawn's stomach when he is shot by the Swampies in part four.

ELECTRONIC EFFECTS helped to achieve the shots of Kroll seen on the rig's monitors. No model filming had been done prior to the recording block. The shots of Kroll seen on Dugeen's monitors were deliberately blurred feeds from a camera trained on a small puppet stage at the rear of the studio. The Kroll prop for these shots was a small, non-detailed marionette.

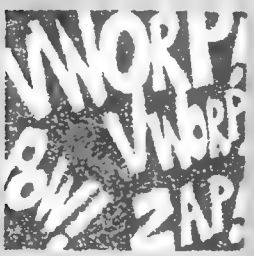
While filming was going on at Bray, a gallery-only day was happening in studio TC3 on 20th October. Although none of the model footage was yet available, basic editing and addition of most of the electronic effects took place on this day.

Principle gallery work took place between 16th and 18th November, the main job here was to join up the split-screen footage and to add any electronic effects to the model work. These included the zaps of blue lightning as Kroll's insides get transmuted into the fifth segment of the Key to Time.

INCIDENTAL MUSIC was recorded on 23rd and 29th November. Dudley Simpson composed the music, and conducted an orchestra of eight musicians.

As well as conventional orchestrations for this story, which included

a reprise of the Doctor's theme in part four as he works to prevent the rig exploding, Simpson had to overdub and synch-up the tribal drumbeats in part one. He also provided a variation of Bach's *Badinerie from Suite No.2* for the Doctor's impromptu flute performance with a length of reed in part one.



SPECIAL SOUND for the story was fairly straightforward. There were thunder effects to be added. The other major call on special sound was the noise made by Kroll - both the monster when seen, and the noises emitted from the pipeline as Harg inspects it.

The other obvious sound effect is the Doctor's screech as he smashes the window brought from Delta Magna with the Swampies.

Apart from that, very little was required of Dick Mills and the Radiophonic Workshop.

Final editing took place in early December. The end of part one was changed slightly from the recapitulation scenes in part two to edit out shots of the Doctor peering through the fence. It was felt it would highlight the Doctor's proximity to Romana and so give away that she was only seconds from rescue.

TRANSMISSION of part one went ahead on schedule, Saturday 23rd December, but it was touch and go whether this would happed. For one thing, with no break, transmission was catching up with production - for example, the incidental music for part three was dubbed on to the tape on 30th December - just one week before the episode was aired.

Another potential show-stopper was that the week before THE POWER OF KROLL started its run technicians' disputes blacked out both the BBC and all ITV regions. BBC1 and BBC2 started transmissions again the day before the first episode of KROLL, as did most of the ITV stations.

But Yorkshire television - of the big five ITV stations - was off-air for the whole Christmas period. Many other programmes from the 19th to

Day, when all the hovercraft shots were done. Filming was hampered by a downpour of rain, but the schedule could not be altered as the hovercraft and its pilot were only on hire for that day. Filming went ahead (with, as Philip Madoc recalls, the hovercraft breaking down several times), but it proved impossible to keep raindrops off the camera lens. The lens also got covered with the spray kicked up by the hovercraft's downdraft.

To protect their costumes, Neil McCarthy and Philip Madoc were told to keep their cheap plastic coverlets on during the filming. These were standard waterproof outfits issued by the Costume department to location crews (and normally taken of for filming). Fortunately they seemed suitably futuristic to fit in with the production on this occasion.

Day five saw the Swampies back in costume and make-up for further scenes shot around the lake and Iken Cliff Marshes. Most of the canoeing shots were scheduled for this day, as well as the split screen filming filming for Kroll's appearances (see the *Effects* and *Kroll* sections in the *Production* notes). Three canoes were

hired for the shoot, two of which were redressed to give them a more primitive look.

The unit broke for the weekend on the Friday afternoon, resuming back at Iken Cliff on the following Monday morning. The cast were not needed until 17:30 as Monday 25th and Tuesday 26th were scheduled for night filming. But Don Giles' team of set builders had a much earlier start as their job was to get all the stockade and village sections assembled on that Monday. The weather was much kinder during the second week, enabling a lot of daytime scenes to be shot without complicated lighting set-ups during the evening.

With the exception of some shooting at *The Maltings* landing stage on Tuesday evening (minus the rig scaffolding), the entire second week was taken up shooting scenes in the Swampies' stockade.

Being the end of September, the nights were quite cool - which did nothing to please the thinly-dressed actors playing the Swampies. The only complicated shot of these night sessions was coinciding the Swampie war-dance with the firing of the pyrotechnic flare used to portray the launch of an orbit shot from the rig many miles away. □

Audience

ITV (LONDON region) **SATURDAY 23rd DECEMBER 1978**

| | | |

Terry Walsh, interviewed at *Falcon 3*, in July 1988, said that when the Doctor is shot through the hat, there was to be a chase with Fenner and Thawn hunting him down and eventually capturing him at gunpoint (whereas in the screened version he plays dead when Fenner shoots at him - hitting his hat).

Tom Baker and Mary Tamm contributed humorous dialogue to the stretching scene because they felt it would otherwise be too horrific for a child audience.

At the start of part four, the script calls for Kroll to move past the Doctor and Romana to attack the village, rather than just extending its tentacles as on screen.

Racism has been said to be an attendant issue: comparison has been made with Ursula le Guin's novel *The Word for World is Forest*, in which the Creechies, like the Swampies, are enslaved by an invading commercial power.

The world where the Swampies have been resettled - the third moon of their original home of Delta Magna (originally called *Ganymede* in earlier drafts of the script) - has low gravity (about 1.5 miles per second, the Doctor estimates).

According to Rohm-Dutt (although he may be making it all up to try to frighten Romana) the moon is also inhabited by the *Drill Fly*. This lays eggs in its victim's feet - a week later the victim has holes in the head.

The world is so wet because of the frequency and strength of the rainstorms. The storms are measured on the *Diemster Scale* - the storm in part three reaching Force 20. The moon also gets dark very quickly.

The Doctor's costume is almost his downfall as he is mistaken by Fenner and Thawn for Rohm-Dutt when they see him in the distance. Rohm-Dutt's reputation has preceded him: "A bit of a hard case, dresses the part - wide-brimmed hat, bandolier..."

Whether sexism is peculiar to Delta Magna or also extends to its third moon is unclear. Rohm-Dutt says he knows for a fact that they don't employ women at the refinery - although he does not say why. Also, we never see any female Swampies.

The refinery itself is, according to Thawn, a "classified project". It is a methane catalysing refinery - according to the Doctor, there is one to be seen (and he has seen them) in every town in Binaca-Ananda.

decided to run THE DAEMONS as an edited omnibus edition in December 1971. Now these reruns were no longer wanted, it seemed.

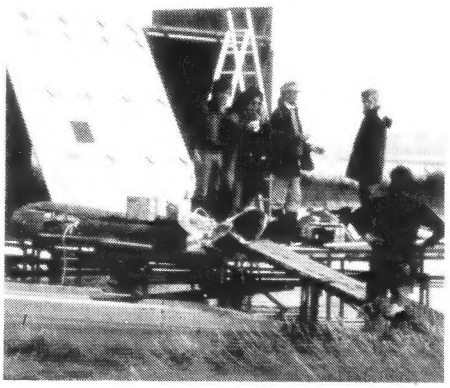
Despite the absence of repeats or promotion in *Radio Times*, THE POWER OF KROLL notched up some very unusual ratings figures, probably because it straddled the Christmas and New Year periods. Part one achieved only 6.5 million viewers, making it the lowest rated episode of the season. Perhaps there was a lot of lat minute Christmas shopping being done that Saturday.

A week later, part two got 12.4 million viewers - making it the highest-rated episode of the season - two million clear of its nearest rival (part two of THE ANDROIDS OF TARA). The episode was 26th in the national viewing charts - not surprisingly, this too was the highest position of the season.

Parts three and four were back to the average - 8.9 and 9.9 million viewers respectively.

The rise for part four is unusually though, as that week (from January 13th 1979) an industrial dispute affected printing and distribution of *Radio Times* in some areas of southern England.

Newspapers were also quiet about THE POWER OF KROLL. Only *The Daily Mirror* managed anything vaguely substantial - a three paragraph introductory feature entitled *Jolly Green Giants*. This mentioned the giant squid villain and the Doctor's bid to come between the Swampies and the technicians over the burning issue of methane gas production.



For the second episode, however, Radio Times did have a few words to say, albeit hidden away in the week's preview article. The content was interesting despite this: "... I am not surprised, that with the real world so increasingly full of bizarre events, television fantasy has to fight to stay ahead. Nor would it surprise me ... if Kroll in some earthly form or other appeared down here on the Somerset levels, and we had to fight for our Carnival Queens. But I bet Romana, up there on the third moon of Delta Magna, gets away. Down here it's snap, crunch and you're gone." □

The Power of Kroll - ratings

Part	Audience	Position	Appreciation
One:	6.5m.	85th	—
Two:	12.4m.	26th	—
Three:	8.9m.	51st	—
Four:	9.9m.	31st	63

IN-VISION (ISSN 0953-3303) Issue 36, completed and first published February 1992.
COMMISSIONING AND CONTRIBUTING EDITORS: Justin Richards and Peter Anghelides
PUBLISHER: Jeremy Bentham
DISTRIBUTION ASSOCIATE: Bruce Campbell
CONTRIBUTORS TO THIS ISSUE: John Bowman, East Anglian Daily Times & Associated Papers, Alistair Hughes, Andrew Lane, Andrew Martin, Andrew Pixley, Derek Tamagna Raymond Twatt, Paul Vyse, Martin Wiggins
FORMAT BY: Justin Richards/Peter Anghelides, June 1986
DOCTOR WHO COPYRIGHT: BBC television 1977, 1991
PHOTO ORIGINATION: Vogue Typesetters
COLOUR: Banbury Repro
PRINTERS: Banbury Litho
EDITORIAL ADDRESS: Mill House, Aspley Court, Hill Farm, Nr Hatton, Warwick CV35 7EH UK
SUBSCRIPTIONS: 8 issues for £17 (add £2 for card envelopes) to: Jeremy Bentham, 13 Northfield Road, Borehamwood, Hertfordshire WD6 4AE UK

Context

CAST

THE DOCTOR Tom Baker
ROMANA Mary Tamm
FENNER Philip Madoc
THAWN Neil McCarthy
HARG Grahame Mallard (1-2 + reprise 3)
DUGEEN John Leeson
MENSCH Terry Walsh
ROHM-DUTT Glyn Owen (1-3)
VARLIK Carl Rigg
RANQUIN John Abineri
SKART Frank Jarvis

SMALL & NON-SPEAKING

(STUNTMAN) Terry Walsh (2-3)
SWAMPIES (walk-on 1s) Philip Bird, Curtis Dabek, Richard Edmunds, Mark Hardy
SWAMPIES (extras) Barry Stearn, Norman Clive-Fisher, David Babin, Graham Baker, Paul Mann, Steve Vickers, Steven Pleasance, Peter Crutchley, Paul Smith, John Hodges, Julian Mark, David Sinclair, Mike Wilson, Steve Palmer, Steve Sandis, Michael Archer (1-2)

CREW

SCRIPT EDITOR Anthony Read
PRODUCTION UNIT MANAGER John Nathan-Turner
DESIGNER Don Giles
DESIGN ASSISTANT Mike Williams
PROPERTIES BUYER Monica Boggust
COSTUME DESIGNER Colin Lavers
MAKE-UP ARTIST Kezia Dewinne
MAKE-UP ASSISTANTS Wendy Freeman, Caroline Marston, Vicky Pocock, Joanna Nettleton
VISUAL EFFECTS DESIGNER Tony Harding
PRODUCTION ASSISTANT Kate Nemet
DIRECTOR'S ASSISTANT Sue Mansfield
ASSISTANT FLOOR MANAGER Chris Moss
FLOOR ASSISTANT Ann Healy
FILM CAMERAMAN Martin Patmore
FILM SOUND Stan Nightingale
FILM EDITOR Michael Goldsmith
STUDIO LIGHTING Warwick Fielding
TECHNICAL MANAGER Tony Bate
STUDIO SOUND Richard Chubb
GRAMS OPERATOR Ian Tomlin
SENIOR CAMERAMAN Alec Wheal (?)
CREW 11
VISION MIXER Shirley Coward
ELECTRONIC EFFECTS Dave Jervis
VIDEOTAPE EDITOR Rod Waldron
SPECIAL SOUND Dick Mills
INCIDENTAL MUSIC Dudley Simpson
WRITER Robert Holmes
DIRECTOR Norman Stewart
PRODUCER Graham Williams

TRANSMISSION

Part One: 23 December 1978, 18.17.21 (23'16")
Part Two: 30 December 1978, 18.30.44 (23'57")
Part Three: 6 January 1979, 18.27.45 (21'56")
Part Four: 16 January 1979, 18.27.20 (21'58")

FILM

Each part: 35mm (stock titles): 44ft (opening); 78ft (closing)
Part One: 16mm sound: 459ft; 16mm silent: 15ft
Part Two: 16mm sound: 320ft (including 47ft in reprise from part one; 16mm silent: 3ft
Part Three: 16mm sound: 184ft (including 38ft in reprise from part two; 16mm silent: 14ft
Part Four: 16mm sound: 201ft (including 59ft in reprise from part three; 16mm silent: 29ft

FILMING

Iken Marshes, Iken, near Ipswitch

RECORDING

Studio 1:
9 October 1978, TC6 (11:00-13:00 Rehearse; 14:30-17:15 Rehearse/record: LDLA067N/1; 17:15-18:00 Rehearse; 19:30-22:00 Record: LDLA067N/2
10 October 1978, TC6 (11:00-13:00 Rehearse; 14:30-17:15 Rehearse/record:LDLA067N/3; 17:15-18:00 Rehearse; 19:30-22:00 Record: LDLA067N/4)
11 October 1978, TC6 (11:00-13:00 Rehearse; 14:30-17:15 Rehearse/record:LDLA067N/5; 17:15-18:00 Rehearse; 19:30-22:00 Record: LDLA067N/6)
Gallery session:
26 October 1978, TC3, on part 1's project number (16:00-22:00 Rehearse/record)

VT EDITING

27, 28, 30 October, 4, 5 November 1978

SYPHER DUBS

Part One: 13 November 1978
Part Two: 12 December 1978
Part Three: 10th December 1978
Part Four: 8th January 1979

PROJECT NUMBERS

Part One: 2348/2317
Part Two: 2348/2318
Part Three: 2348/2319
Part Four: 2348/2320

PROGRAMME NUMBERS

Part One: LDL/A067N/71
Part Two: LDL/A068H/71
Part Three: LDL/A069B/71
Part Four: LDL/A070W/71

MUSIC

Each part: Opening music (Ron Grainer) 30"; closing music (Ron Grainer) 53"
Part One: Incidental (Dudley Simpson) 2'38" Incidental (Used visually - Dudley Simpson) 5'05"
Part Two: Incidental (Dudley Simpson) Not available
Part Three: Incidental (Dudley Simpson) 6'22" Incidental (Used visually - Dudley Simpson) 5'50" (Used from episode two's reprise - Dudley Simpson) 22" (all dubbed 30 December 1978)
Part Four: Incidental (Dudley Simpson) 10'27"" (Used from episode three's reprise - Dudley Simpson) 1'00"

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Shada 3, 1981 (John Abineri interview)
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TV Zone 21, August 1991 (John Abineri interview)

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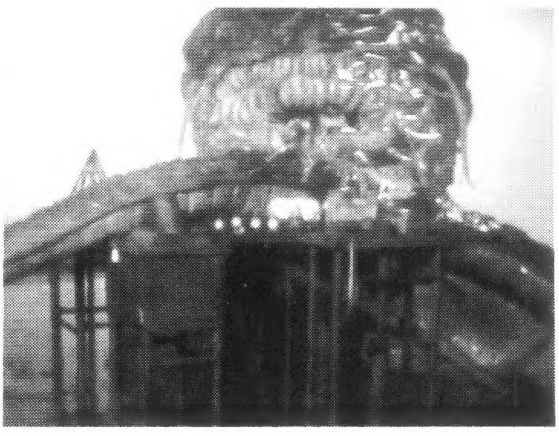
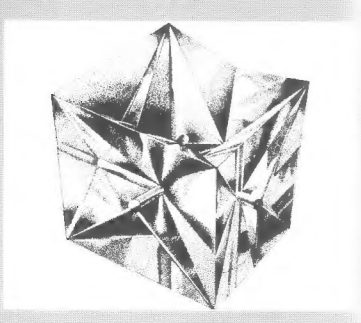
Doctor Who (BBC, 1963-)
Little and Large (BBC)
The Omega Factor (BBC Scotland, 1979)
Quatermass II (BBC, 1955)

DOCTOR WHO

The Android Invasion (4J)
The Androids of Tara (5D)
The Brain of Morbius (4K)
City of Death (5H)
The Daemons (JJJ)
The Enemy of the World (PP)
The Mind of Evil (FFF)
The Pirate Planet (5B)
The Power of Kroll (5E)
Spearhead from Space (AAA)
Underworld (4Y)





The plant on the third moon of Delta Magna produces a hundred tons of compressed protein twice a day - which is shot into orbit by rocket. For the actual orbit shot, the crew of the refinery wear ear-protectors.

The guns Rohm-Dutt delivers to the Swampies are also gas-operated.

The hovercrafts used by the refinery crew are called Swamp-riders.

The Swampies call the humans *dryfoots*; Kroll to them is the *Great One*. Kroll is a mutated giant squid - the Delta Magnans shipped a couple of specimens to the moon when they resettled the Swampies "centuries ago."

The Swampie 'Bible' is stored (for some reason) down a well. The Doctor describes it as "a sort of Bayeaux tapestry with footnotes." Presumably this is the Holy Book that the Doctor, Romana and Rohm-Dutt are to die by the "seventh Holy Ritual" of.

This ritual involves being stretched out on a rack, the body being pulled apart as the creepers holding the rack contract as they are dried by the sun. The First Holy Ritual is mild by comparison -it involves being thrown down a pit and having rocks dropped on you.

When Kroll appears in the story it is his fourth documented manifestation. On his third manifestation, Kroll killed the Swampie High Priest (Hajes) and swallowed the Symbol of Power (in fact the fifth segment of the Key to Time). He is awakened when the refineries heat exchangers raise the temperature of the water, and the noise of the orbit shots disturb him.

Kroll's actual size is open to debate. When he moves, the waterbed over two square miles changes shape.

According to Dugeen's interpretation of his scanners' observations of Kroll, the monster is very nearly a mile across, the central mass measuring a approximately quarter of a mile in its diameter.

However, when he rises in part four, Fenner observes that Kroll is "bigger than we thought." He is capable of a speed of six knots, we discover when he sets off to attack the Swampie settlement in the final episode.

After the transmutation of the fifth segment, Kroll is changed into many smller squids - presumably which will grow into "ordinary giant squids" over time - nothing to worry about "unless you're a high priest." □